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from forms like *ana*, *fora* (Gothic *ana*, *faura*), which have in their turn received the final *a* out of composition (Cf. Goth. *ana-biudan*, *ana-minds*; *faura-dauri*, *faura-gagga*).³ Thus are explained the double forms with and without the final *a*: *fon*, *fona*. In Tatian, the form *fona* is found only twice. In Otfrid it is by far not so common as *fon*.

Another preposition that is on account of its vowel-change often found under the caption ablaut is *af*, *of*. No one, I suppose, doubts the priority of the former form, which has maintained itself intact in stressed syllables. *Of* is the proclitic form and arose later. In Gothic it is not found, in OHG. and OS. very seldom (Cf. *PBB.* VI, 191).

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METRICAL AFFINITIES OF THE SHREWSBURY *OFFICIUM PASTORUM* AND ITS YORK CORRESPONDENT

Although some resemblances of the Shrewsbury fragments to certain York plays, particularly the shepherd's play, have already been pointed out, the close metrical relation has not, in my opinion, been sufficiently stressed. Whatever relation may exist between the Shrewsbury *Officium Resurrectionis* and *Officium Peregrinorum* and the corresponding York mysteries is obscured by the fact that the York resurrection play is quite obviously, and the York pilgrim play quite probably, a working over of an older church play. Thus all convincing comparisons must be drawn from the *Officium Pastorum* of Shrewsbury and that of York. In speaking of the general similarity of these two plays, Mr. Waterhouse says, "As far as one can judge, the Shrewsbury play in its complete form would be about equal in length to the York play, probably contained the same ideas a little differently expressed, and—in the text handed down to us—has one stanza almost identical with a stanza in the York play, a coincidence which in the complete version may

³ J. Schmidt, *Kuhns Zeitschrift*, xxvi, 20 f.

have extended over three stanzas."¹ Such resemblances as appear I wish to point out in greater detail.

The final stanza, practically identical in the two plays, is the most striking correspondence. There are other likenesses, however, which should not be ignored. Similar words or phrases, including cue words, may be listed as follows:²

<i>York</i>	<i>Shrewsbury</i>
1. 37	1. 3, 4
1. 39	1. 9
1. 74	1. 20

Like rime is preserved, although the word is changed, in *Y.* 38 and *S.* 5. These resemblances are general, slight, and, taken alone, wholly insignificant. Longer passages which agree in thought and to greater or less extent in wording are:

<i>York</i>	<i>Shrewsbury</i>
Yf þou sawe euere swilke a sight (42)	Suche sijt was neuer sene Before in oure Iewery (11, 12)
So selcouth a sight was neuere non sene (53)	Sum merueles wil hit mene That mun be here in hy. (13, 14)
Itt menes some meruale us emang (56)	
I trowe you royse, For what it was fayne witte walde I That tille us made þis noble noyse. (69-71)	3e lye, bothe, by this list, And raues as recheles royes! Hit was an angel brigt That made this nobulle noyes. (16-19)
An aungell brought us tythandes newe, A babe in Bedlem shulde be borne, Of whom þan spake oure prophicie trewe, And bade us mete hym þare þis morne, þat mylde of mode. (72-76)	He said a barn schuld be In the burgh of Bedlam born; And of this, mynnes me, Oure fadres fond be-forn. (21-24)
I walde giffe hym bothe hatte and horne, And I myght fynde þat frely foode. (77-78)	For no-thing thar us drede, But thank God of alle gode; This light euer wil us lede To fynde that frely fode. (38-41)
Hym for to fynde has we no drede, I sall you telle a-chesonne why, 3one sterne to þat lorde sall us lede. (79-81)	3one brightnes wil us bring Unto that blisful boure. (31-32)

¹ *The Non-Cycle Mystery Plays*, ed. by Osborn Waterhouse. E. E. T. S., Ex. Ser. civ, p. xx.

² Reading and numbering according to J. M. Manly, *Specimens of Pre-Shakespearean Drama*, Boston and London, 1900.

And make myrthe and melody,
With songe to seke oure sayvour.
(84-85)

For solace schal we syng
To seke oure Saueour. (33-34)

Nowe loke on me, my lorde dere,
Pof all I putte me noght in pres,
Ye are a prince with-ouen pere,
I have no presentte bat you may
plees.

But lo! an horne sponse, bat have I
here

And it will herbor fourty pese,
Pis will I giffe you with gud chere,
Slike novelte may noght disease.

Fare wele þou swete swayne,

God graunte us levyng lange,

And go we hame agayne,

And make mirthe as we gange.

(120-131)

A! loke to me, my Lord dere,
Alle if I put me noght in prese!
To suche a prince withouten pere
Have I no presand that may plese.
But lo! a horn-sponse have I here
That may herbor an hundrith pese
This gift I gif the with gode chere,—
Suche dayntese wil do no dise.

Fare-wele now swete swayn,

God graunt the lifyng lang.

(1. Pastor. And go we home agayn,
And mak mirth as we gang!)

(42-54)

The Shrewsbury cue word preceding the final long speech of the third shepherd ends the second shepherd's speech in York. Professor Skeat therefore infers that the second shepherd's speech was identical in the two plays.³ Professor Manly calls attention to the cue word "a sang" (*S.* 15) in connection with *Y.* 60 "I can synge itt as wele as hee."⁴ In *Y.* two,—or three,—of the shepherds then sing; when the third shepherd speaks after the song, his words are similar to those following the Shrewsbury cue. There is singing, moreover, after l. 85 in *York*, a passage which has a Shrewsbury parallel. (l. 33-34.) The Shrewsbury speech is followed by "Transeamus usque Bethlehem, et uideamus hoc verbum quod factum est quod fecit Dominus et ostendit nobis," which is noted for voices. May not the York shepherds have sung this also? In connection with these similarities two cases of alliteration should be noted. Line 48 of *S.* is, as Professor Skeat notes, an improvement on *Y.* 125.⁵ Lines 50 in *S.* and 127 in *Y.* have different alliterating consonants.

These similarities of thought and diction are strengthened by metrical correspondences. In the York play are represented two different meters, the first extending from lines 1 to 37 and resumed at line 86; the second marking the intervening material. Miss Smith says, "The meter in this piece . . . changes with the subject."⁶ It is true that the change of meter is coincident with a

³ *The Academy*, Jan. 4, 1900.

⁴ *Op. cit.*, p. xxviii, Note 4.

⁵ *The Academy*, Jan. 4, 1900.

⁶ Lucy T. Smith, *York Mystery Plays*, Oxford, 1885, p. 122, Note 2.

change of subject, the first being used for those portions which deal with prophecies and the worship of the babe; the second marking the intermediate comical portion. The apparent implication of a single author, however, is hardly justified; rather do the two metrical forms indicate different stages of composition,—a theory borne out by the comic nature of the interpolated material, indicative of a later, more secularized period of composition than that producing the more strictly liturgical stanzas which precede and follow. The meter of the intervening portion has no relation to the Shrewsbury fragment and may be passed over with the simple remark that it is somewhat irregular, and, although not unmindful of alliteration, less careful in this respect than the rest of the play.

The liturgical portions, with which we are concerned, are written in the northern septenar stanza, which consisted of a double quatrain of four-stressed verses rimed *abababab* and a cauda of four three-stressed lines rimed *cdcd*.⁷ This is the meter of the Shrewsbury *Officium Pastorum*, wherever the stanzas are complete enough to indicate any rime scheme. The final stanza shows the septenar in its typical form, omitting only the last two lines. The other speeches of the third shepherd constitute what I regard as the cauda of septenar stanzas,—a cauda which is, in contrast with the York plays, carefully alliterative; the quatrains must have been represented in the speeches of the second and third shepherds, of which only the cues are preserved.

These observations about the verse of the *Officium Pastorum* are in a measure corroborated by the remaining Shrewsbury fragments. The *Officium Resurrectionis*, in so far as it is not strictly liturgical, is written in the double quatrain of the septenar. This appears in the stanzas beginning with lines 26 and 30. The first complete stanza (l. 4 ff.) consists of a quatrain rimed *abab* and a Latin quatrain rimed *ccdd*. This does not fulfill the requirements of the northern septenar quatrain. Whether the cauda was employed in the speeches of the *Officium Resurrectionis* represented by cues is rendered very uncertain by the frequent interpolation of liturgical Latin, by some carelessness in alliteration, and by the general absence of the cauda in the York play in which Christ appears to

⁷ Charles Davidson, *Studies in the English Mystery Plays*, Yale Dissertation, 1892.

Mary Magdalene.⁸ Where the cauda is added in the York play, its accents are increased to four, the number of stresses as well as the alliteration being irregular in the verse of this play. Professor Manly calls attention to the difference in meter of the York play on the resurrection and the S. *Officium Resurrectionis*, to which the former is in no wise related, depending, as I have ascertained by a careful comparison, almost entirely on the *Northern Passion*.

In addition to its liturgical elements, the S. *Officium Peregrinorum* contains the double quatrain (6, 15, 28, 38), as well as single quatrains (50, 58, 63, 74, 79), of the northern septenar. Here again there is no indication of any cauda, though it may have been used in the complete play. The York play on this subject is written in the later modification of the stanza; it has only one quatrain, with a cauda rimed *cddc*.

The use of the northern septenar stanza in the Shrewsbury *Officium Resurrectionis* and *Officium Peregrinorum* renders more significant the similarities in the Shrewsbury and York shepherd plays,—similarities of thought, diction, and meter which suggest a connection closer than is immediately evident between the Shrewsbury fragments and the York cycle.

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SOME FORERUNNERS OF THE *TATLER* AND THE *SPECTATOR*

Probably no student of English Literature now thinks of the *Tatler* and *Spectator* as having sprung full-armed from the brains of Steele and Addison to dazzle and amuse a public totally unprepared for any such literary phenomenon. It is now a commonplace of literary history that earlier newspapers and periodicals, especially the *Athenian Gazette* and Defoe's *Review*, did much to make the greater periodicals what they were. Although, as far as I know, the details of this relation, the full extent of this preparation, the full measure of the service performed by the *Gazette* and the

⁸ In Professor Manly's opinion (p. xxxi, Note 1) the York play may once have been connected with a play similar to the S. *Officium Resurrectionis*.